

Recent Acquisitions in
Contemporary Art
7/7 - 9/2/95 Farago I

John Stephan
American, b. 1906

UNTITLED, 1963
Oil on canvas

Gift of John Stephan 1994.043

Yuri Sarkisov
Armenian, b. 1928

THE BLUE ANGEL, 1987
Oil on canvas

Georgianna S. Aldrich Fund 1994.042

Alice Neel

American, 1900-1984

NANCY SELVEGE, 1967

Oil on canvas

Gift of Richard and Hartley Neel 1994.086

Jay Milder

American, b. 1934

SUBWAY FACES, ca. 1963

Oil on canvas

Gift of Mr. and Mrs. Arnold Ginsburg

Miriam Beerman
American, b. 1923

SLEEPING MUSIC IN THE
TANGLED BRANCHES, 1990
Oil on canvas

From the Artist through funds provided
by Avery Brooke 1995.012

Ruth Dealy
American, b. 1948

BLUE BRA, 1990-93
Acrylic on canvas with metallic pigment

Gift of Scott Burns 1994.106

Joan Mitchell
American, 1926-1992

MOORING, 1971
Oil on canvas

Gift of the Bayard and Harriet K. Ewing
Collection 1992.124

Joseph Santore
American, b. 1945

LILACS, PEANUTS, AND PEACHES, 1986
Oil on canvas

Gift of Mr. and Mrs. William A. Small, Jr.
1994.095.1

Willy Heeks
American, b. 1951

THE SET, 1993
Oil on canvas

Gift of Mr. and Mrs. William A. Small, Jr.
1994.095.5

Peter Dean
American, b. 1939

DANCING BEARS, 1986
Oil on canvas

Gift of Mr. and Mrs. William A. Small, Jr.
1994.095.6

Philip Guston
American, 1913-1980

THE ROAD, 1972
Oil on canvas

Gift of the Estate of Musa Guston
1992.059.2

Raoul Hague

UNTITLED
Mahogany

Gift of the Philip M. Stern Art Trust 1993.046

How many homelands

How many homelands
play cards in the air
when the refugee goes through the mystery

how much sleeping music
in the tangled branches
where wind lonesomely
plays midwife.

Cleft by lightning
alphabet-leaprootforest
sows
God's first word
into devouring reception.

Fate flinches
in the blood-traversed meridians of a hand--

Endless is everything
and suspended
on rays of distance--

Nelly Sachs
O The Chimneys, 1967

Self-Portrait with a Blue Bra is one of the self-portraits that represent the core of my work for the last seventeen years.

I try to use myself in the same way Monet used haystacks: a constant mutated by time, temperature, and light.

Also, self-portraits seem to be a clear expression of the tension between what is felt and what is seen.

Painting these self-portraits is both solitary and satisfying to me, much like collecting data is an endless experiment.

Ruth Dealy

James Janecek
American, b. 1950

LP NO. 5, 1994
Ink, charcoal, graphite, acrylic
and alkyd on paper

Gift of the Artist's Development Fund
of the Rhode Island Foundation 1994.071

Arnaldo Roche Rabell
Puerto Rican, b. 1955

EL ESPIRITU DE LA COLONIA
(THE SPIRIT OF THE COLONY), 1993
Oil on canvas

Nancy Sayles Day Collection of Latin American Art
1994.026

After studying architecture at the University of Puerto Rico, Arnaldo Roche Rabell enrolled in the School of the Art Institute of Chicago, where he studied painting. He now lives in Puerto Rico. As a painter, the artist has maintained a constant interest in his Puerto Rican identity, his ancestral African origins, and the conditions of living in a post-colonial culture. Roche draws from the symbolic mixture of voodoo and Catholicism in the Caribbean, the figuration of the Chicago Imagists, surrealism, and magic realism. The self-portrait is a constant in his work which serves as a point of departure for far-reaching psychological and social exploration. The intensity of the depicted gaze lends a sense of confrontation and immediacy to the image. The physicality of the painting's well-worked surface, another constant in Roche's work, further adds to the picture's immediacy, lending a sensual quality to its intense psychological content.